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Academy Notes

1889

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*Illustrations of the Principal Pictures
at Burlington House*

EDITED BY

HENRY BLACKBURN,

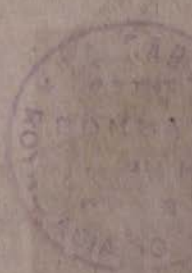
EDITOR OF "GROSVENOR NOTES," "NEW GALLERY NOTES," "ACADEMY
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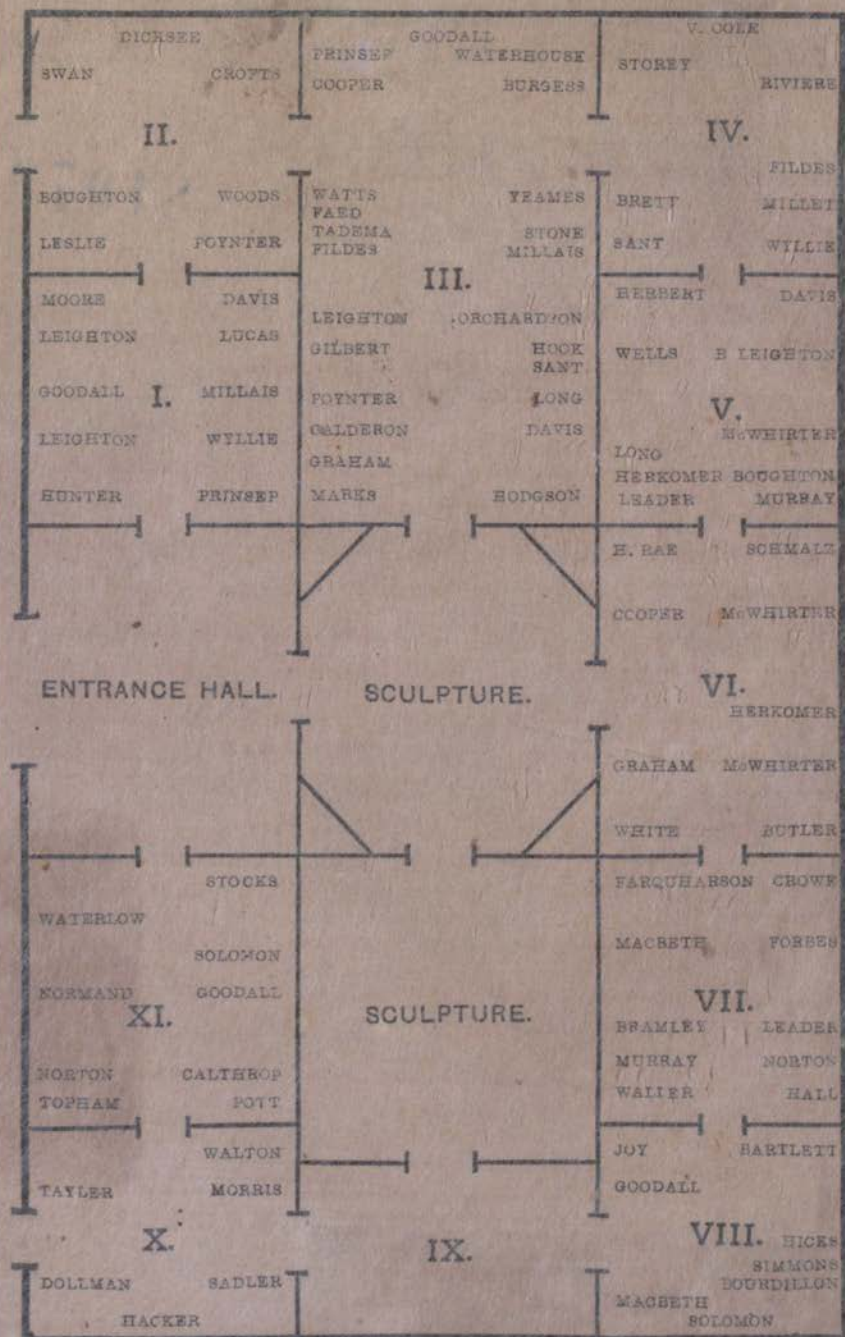
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MAY 1889.

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PLAN OF THE GALLERIES.

SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.



* * The Exhibition opened on Monday, May 6th, for three months.



No. 2025. "*Truth and Justice*;" bronze. W. REYNOLDS STEPHENS.

No. XV. 1889.

The Editor desires again to remind the public that "*ACADEMY NOTES*" is not a complete Catalogue of the Royal Academy Exhibition (which contains this year more than two thousand works) but a selection of the Principal Pictures.

The original plan of the book, which remains unaltered, is best described in the preface to the first number published in 1875.

"The purpose of '*ACADEMY NOTES*' is to be descriptive rather than critical; to form a supplement to the Official Catalogue which should be interesting and useful for reference. The book is intended—

1. For those who are unable to visit the Exhibition.
2. For those who, having visited it, desire some memento.
3. For those who wish to save time and trouble in examining its contents."

The *ILLUSTRATIONS*, produced by various new processes, are intended to give an idea of the composition of the pictures, and are not intended specially as works of art. The omission of sketches of any important pictures is due to some objection on the part of their owners.

In order to publish on the opening day of the Exhibition, the illustrations are now printed separately at the end of the book.

123, VICTORIA STREET, WESTMINSTER.
6th May, 1889.

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LIST OF ILLUSTRATIONS.



	PAGE		PAGE		PAGE
ALMA - TADEMA, L.		GILBERT, SIR J., R.A.	31	NATORP, G.	100
R.A.	33	GOODALL, F., R.A.	71	NOBLE, J. S.	3
ARMITAGE, E., R.A.	5	GRAHAM, P., R.A.	28, 53	NORMAND, ERNEST	88
ARMSTEAD, H. H.		GRIER, E. W.	30	NORTON, W. E.	58
R.A.	95	GROVES, MARY	26	OLIVIER, H. A.	82
AUMONIER, J.	72	HACKER, A.	78	ORCHARDSON, W. Q.	
BARTLETT, C. W.	70	HAITE, G. E.	77	R.A.	23
BATES, H.	98	HALL, FRED	59	OULESS, W. W., R.A.	15
BENHAM, T. C. S.	75	HEDLEY, R.	93	PATREY, E.	77
BERKELEY, STANLEY	56	HEMY, TOM M.	20	POTT, J. LASLETT	94
BIRCH, C.B., R.A.	97	HEKKOMER, H., A.	51	POYNTER, E. J., R.A.	16
BOUGHTON, GEORGE		HILLINGFORD, R.	73	PRINCEP, VAL C. A.	10
H., A.R.A.	47	HOLST, L.	11	RAE, HENRIETTA	55
BOURDILLON, F.	66	HOOK, B.	80	RICHMOND, W.B., A.	90
BRAMLEY, FRANK	62	HOOK, J. C., R.A.	24	RIVIERE, B., R.A.	19, 38
BRANCWYN, F.	59	HORSLEY, WALTER C.	69	SADLER, W. DENDY	76
BRETT, JOHN, A.	43	HUNT, E. A.	2	SANT, JAMES, R.A.	42
BROCK, T. A.	96	HUNTER, COLIN,		SCHMALZ, HERBERT	50
BROWN, A. K.	18	A.R.A.	1	SETON, C. C.	68
BULLEID, G. L.	74	HUTCHISON, R. G.	93	SIMMONS, E. E.	66
CALDERON, P. H., R.A.	29	IRWIN, M.	30	SIMPSON, M. H. A.	64
CALDERON, W. F.	78	JOHNSON, C. E.	65	SOLOMON, J. SOLOMON	67
CALTHROP, CLAUDE	49	JONES, A.	100	STARLING, ALBERT	87
CARR, DAVID	63	JOPLING, LOUISE	64	STOCKS, ARTHUR	91
CARRINGTON, J. Y.	84	JOY, G. W.	65	STOKES, M.	36
CHARLTON, JOHN	44	KING, YEEND.	48	STONE, MARCUS, R.A.	21
CLARK, JOSEPH	10	LAIDLAY, W. J.	44	STOREY, G. A., A.R.A.	36
COLE, VICAT, R.A.	37	LAWSON, G. A.	98	STRETTON, PHILIP E.	14
COMPTON, E. T.	17	LEADER, B. W.,		STRUTT, A. W.	59
CONQUEST, A.	74	A.R.A.	57	STUART, CHARLES	33
COOPER, THOMAS G.	55	LEIGHTON, E. B.	43, 75	TAYLER, A. C.	40, 83
COOPER, T. SIDNEY,		LEIGHTON, SIR F.,		TENNANT, D.	79
R.A.	54	BART, P.R.A.	4, 32	THOMSON, LESLIE	82
CORBETT, M. R.	69	LEMON, ARTHUR	76	THORNYCROFT, H.	
CRAFT, PERCY K.	90	LESLIE, G. D., R.A. II,	26	R.A.	96, 97
CROFTS, ERNEST, A.	9	LOGSDAIL, WILLIAM	3	TITCOMBE, W. H. V.	86
CROWE, EYRE, A.	56	LONG, EDWIN, R.A.	7, 48	TOFT, ALBERT	100
DAVIS, H. W. B.,		LUCAS, SEYMOUR A.	7	TOPHAM, FRANK W.	
R.A.	6, 25	LUND, N. M.	79	W.	85
DEALY, J. M.	80	MACBETH, R. W., A.	63	WALLER, S. E.	60
DETMOED, H. E.	90	MACKGREGOR, J.	35	WALTON, FRANK	83
DICKSEE, F., A.R.A.	13	MACKENZIE, K.	77, 92	WARRENER, W. T.	20
DOLLMAN, J. C.	81	MACWHIRTER, JOHN,		WATERLOW, E. A.	14, 89
EMMS, JOHN	87	A.	46	WATSON, C. J.	29
FAED, THOMAS, R.A.	34	MANN, H.	94	WATTS, G. F., R.A.	35
FILDES, L., R.A.	39	MARKS, H. STACEY,		WETHERBEE, G.	62
FISHER, MARK	15	R.A.	27	WHITE, JOHN	52
FISHER, S. MELTON	49	MERRITT, A. L.	91	WILKINSON, C. A.	12
FLETCHER, BLAND-		MILLAIS, SIR J. E.,		WIMBUSH, H. B.	19
FORD	92	BART, R.A.	8, 22	WIRGMAN, T. B.	68
FORBES, STANHOPE A.	58	MITCHELL, C. W.	40	WONTNER, W.	64
FORD, E. O., A.	97	MONTALBA, E.	2	WYLLIE, C. W.	86
FORTESCUE, W. B.	70	MOORE, H., A.R.A.	5, 17	WYLLIE, W. L., A.	8, 41
FOSTER, W.	52	MORGAN, FRED	12	YEAMES, W. F., R.A.	18
FRITH, W. P., R.A.	27	MORRIS, P. R., R.A.	84	YGLESIAS, VINCENT	
FRY, SAMUEL	100	MURRAY, DAVID	61	P.	72

ACADEMY NOTES, 1889.

THE one hundred and twenty-first Summer Exhibition of the Royal Academy contains 2196 works, including Oil Paintings, Water-colours, Miniatures, Etchings, Drawings, and Engravings Architectural Drawings, and Sculpture.

GALLERY I. [Illustrations, pp. 1-10.]

The principal positions are occupied by Sir John Millais, Sir Frederick Leighton, and Mr. F. Goodall. The first on the line is:—

4, "*On the Riviera*," ELLEN MONTALBA (*sketch*, p. 2).

5, "*Baiters*," COLIN HUNTER, A.R.A.

Two girls and a boy on the sea-shore baiting lines for haddock-fishing; red starfish and flounders on the sands; fishing-boats at anchor in the bay (*sketch*, p. 1).

11, "*Roses and violets*," ALICE HAVERS.

18, "*Sunday in the City*," WILLIAM LOGSDAIL.

The west front of St. Paul's Cathedral (*sketch*, p. 3).

19, "*The sea-weed raker*," J. C. HOOK, R.A.

A girl standing on the sea-shore; in the distance dark rocks, a little harbour, and fishing-boats at anchor.

25, "*Sibyl*," SIR F. LEIGHTON, BART., P.R.A.

A beautiful dark-haired sibyl, seated in a grotto, her head resting on her hand; smoke curling from a tripod; parchment scrolls at her feet.

In the centre of the wall is—

26, "*Leading the flock: early morning, Cairo*," F. GOODALL, R.A.

Bedouin shepherdess blowing double-reeded pipe, followed by a flock of sheep; the walls of Cairo; pyramids in the distance.

On either side are the President's two single figure-pictures.

31, "*Invocation*," SIR F. LEIGHTON, BART., P.R.A.

A young priestess, with fair face, dark hair and pale blue eyes, clad in the white robe of her office, stands with uplifted arms in the attitude of invocation. She has brought offerings of grapes and placed them on the altar of the goddess. In the background are marble columns (*sketch*, p. 4).

32, "*The Fowler's pool*," J. C. HOOK, R.A.

A sportsman doing his work on a fine autumnal day, near a pool of fresh water on a cliff by the sea. A keeper's hut, stone fences, reeds, rushes, and slaughtered birds.

38, "*Rev. H. Burrows, Canon of Rochester*," C. W. FURSE.

39, "*Yachting souvenir: lunch in mid-Channel*," EDWARD ARMITAGE, R.A. (*sketch*, p. 5).

41, "*Foreclosed*," WILLIAM A. MENZIES.

An elderly virtuoso, who has fallen into difficulties, is compelled to part with his books and art-treasures.

44, "*The orphans: Le Jour des Morts*," W. LOMAS.

49, "*Timothy Holmes, Esq.*," W. B. RICHMOND, A.R.A.

50, "*As when the sun doth light a storm*," H. MOORE, A.R.A.
The end of a gale, with clouds breaking and sun on the surf (*sk.*, p. 5).

55, "*Overlooking the Loch*," H. W. B. DAVIS, R.A. (*sketch*, p. 6).

59, "*Homeless*," L. BRUCK-LAJOS.

A police-constable aiding a little boy who has strayed in a crowded thoroughfare.

63, "*The Necklet*," J. HAYNES-WILLIAMS.

66, "*Alethe*," attendant of the Sacred Ibis in the Great Temple of Isis at Memphis, circa 255 A.D. EDWIN LONG, R.A.

The beautiful young priestess beloved by Alciphron, and the heroine of Moore's poem of "*The Epicurean*" (*sketch*, p. 7).

67, "*The Surrender*," SEYMOUR LUCAS, A.R.A.

"Whereupon Pedro, hearing that it was the fiery Drake (ever terrible to the Spaniards) who had him in chase, with forty of his followers, came on board Sir Francis his ship; where, first giving him the congé, he protested that he, and all his, were resolved to die in defence, had they not fallen under his power, whose valour and felicity was so great that Mars and Neptune seemed to attend him in his attempts."—*Speed*.

This picture is a fitting pendant to Mr. Vicat Cole's large sea-piece (No. 343, Gallery IV., p. 37). Here we are brought close to the deck of the *Revenge* at the moment when the Spanish commander, Don Pedro Valdez, is delivering up his sword to Sir Francis Drake. All the details, guns, costumes, &c., have been studied with the greatest care. "The swords and armour" (Mr. Lucas says) "are painted from original pieces in my own possession. Monks are introduced, as we read that some hundreds of them accompanied the Spanish fleet" (*sketch*, p. 7).

73, "*John Faffray, Esq., F.P., D.L.*," JOHN PETTIE, R.A.

74, "*Murthly water*," SIR J. E. MILLAIS, BART., R.A.

A sunny day in late autumn, on the Tay near Dunkeld, where the painter has his fishing. Trees well-nigh leafless, a grassy slope, and red bracken seen in bright clear air; a clear wind-swept sky and running river with purple hills beyond (*sketch*, p. 8).

80, "*John Scott, Esq.*," W. W. OULESS, R.A.

81, "*The phantom ship*," W. L. WYLLIE, A.R.A. (*sketch*, p. 8).

82, "*The knight's farewell*," ERNEST CROFTS, A.R.A., illustrating a passage in Praed's "*Ballad of Marston Moor*" (*sk.*, p. 9).

90, "*Children's children are the crown of old men*," JOSEPH CLARK (*sketch*, p. 10).

98, "*Carmen*," VAL C. PRINSEP, A.R.A. (*sketch*, p. 10).

97, {"*Cynthia's shining orb was made
Heaven to clear when day did close.*} HENRY MOORE, A.R.A.

Other pictures to be noted are—6, "*In a French valley*," W. BRIGHT MORRIS; 7, "*A country lane*," CLAUDE HAYES; 9, "*Land-scape*," G. C. HAITE; 10, "*Interior, British Museum*," SOPHIA HARRIS; 17, "*Child with doll*," ST. GEORGE HARE; 21, "*A swamp*," KATE AMPHLETT; 29, "*Homeward bound*," BLANCHE MATHEWS; 34, "*Stokesby ferry*," E. ELLIOT; 37, "*News from*

afar," ANNA NORDGREN; 45, "Landscape," G. WHITE; 46, "Common right," J. CLAYTON ADAMS; 61, "In the gloaming," W. H. GORE; 62, "A December morning," JOHN ABORN; 68, "Portrait," W. LOMAS; 69, "A little woman," W. G. FOSTER; 72, "Landscape," PERCY BELGRAVE; 76, "A sleepy hollow," RALPH PEACOCK; 85, "Flower offerings," ELLA M. BEDFORD; 88, "The road to the beach," VIVIAN ALGER; 89, "A summer evening," PARKER HAGARTY; 91, "The old bridge," A. BECKINGHAM; 98, "Cornish coast," VIVIAN C. ALGER.

GALLERY II. [Illustrations, pp. 11-16.]

In this gallery Mr. Frank Dicksee's large picture of the "*Passing of Arthur*" is prominent on the west wall. First in order are—

103, "*Roses*," H. FANTIN-LATOURE.

104, "*George Henschel, Esq.*," JOHN S. SARGENT.

107, "*A Berkshire mill-stream*," G. D. LESLIE, R.A.

This picture is an evening effect in summer-time. The stream runs swiftly under an old wooden bridge, painted white, over which a girl carries a baby (*sketch, p. 11*).

120, "*Dorothy, daughter of James Muir Drew, Esq.*," W. MOUNT LOUDAN. Child standing in green dress.

121, "*Mrs. Dixon*," JAMES SANT, R.A.

122, "*Sisters*," G. H. BOUGHTON, A.R.A.

A portrait picture of two young ladies seated on a terrace in summer attire, looking at the sunset across the sea.

128, "*J. L. Pearson, Esq., R.A.*," W. W. OULESS, R.A.

129, "*The Land's End: evening*," FREDERICK W. BAKER.

On the right of the door, on the line, is a very remarkable picture by an artist little known in England.

136, "*The prodigal son*," JOHN M. SWAN.

137, "*Wild roses*," FRED MORGAN (*sketch, p. 12*).

142, "*That it may please Thee to protect all fatherless children and widows*," EDWARD KING.

A widow in a village church with her orphan boy.

143, "*The Hon. Mrs. Robert Foster*," W. P. FRITH, R.A.

150, "*The passing of Arthur*," FRANK DICKSEE, A.R.A.

The barge, with its spectral oarsmen just leaving the reedy shore. In the centre lies the king, his armour glistening in the moonlight; with him are the three queens, one of whom bends over him and supports his head upon her lap, while another kisses his hand. A dark mysterious canvas full of interest in the painting of the figures, the surface of the calm water, the clouds with glimpses of clear sky and the brightest of stars. It is a Tennysonian rendering of the legend (*sketch, p. 13*).

151, "*Lady Eden*," HUBERT HERKOMER, A.R.A. In pale yellow evening dress, seated on a terrace.

157, "*Storm-blown*," ERNEST A. WATERLOW.

Weather-beaten trees, on the west coast of Ireland (*sketch, p. 14*).

163, "*Ernest Charrington, Esq.*," HENRY T. WELLS, R.A.

164, "*The Boscobel Oak*," ERNEST CROFTS, A.R.A.

The younger Charles, after the rout at Worcester, hiding from the Roundhead soldiers in search of him.

171, "*Under the olives*," J. W. WATERHOUSE, A.R.A.

172, "*Lady Manisty*," W. W. OULESS, R.A. (*sketch*, p. 15).

173, "*On the steps of the Scuola, San Rocco, Venice*," HENRY WOODS, A.R.A. One of three Venetian pictures by this artist. See 895 and 961 (*no sketch received*).

175, "*The Ford, valley of the Test*," MARK FISHER.

176, "*Mang moors and mosses mony, O!*" ARNOLD HELCKÉ.

177, "*Portraits of Charles and Basil Fry*," JAMES SANT, R.A.

178, "*In the meadows at noon*," T. SIDNEY COOPER, R.A.

184, "*Azaleas*," DUDDINGSTONE HERDMAN.

187, "*Elegy*," SIR F. LEIGHTON, BART., P.R.A.

188, "*On the terrace*," EDWARD J. POYNTER, R.A.

A maiden seated, in soft white drapery and yellow headdress, with basket of grapes at her side. She is teasing a beetle. The terrace is inlaid with marbles, the steps descend to the blue Mediterranean, the grey leaves of an olive-tree peep over the wall. A picture of *dolce far niente* (*sketch*, p. 16).

189, "*Corona*," C. E. PERUGINI.

190, "*Home*," FRANK BRANGWYN.

194, "*A posy*," H. FANTIN-LATOURE.

Other pictures to be noted are—124, "*Hampstead*," S. O. EATON; 134, "*The holy family*," SAVAGE COOPER; 149, "*Gipsies*," L. RAVEN-HILL; 159, "*The last of the congregation*," E. KING; 162, "*Autumn's last leaves*," F. J. ROUSE; 170, "*Upland*," LAURENCE SCOTT; 179, "*The contents of the hamper*," R. WILLES MADDOX; 183, "*Perditta; a portrait*," M. L. WALLER; 195, "*Bless thy little lambs*," JOSEPH CLARK.

GALLERY III. [Illustrations, pp. 17-35.]

In this Gallery are Mr. Orchardson's great picture "*The young Duke*" (243), Sir F. Leighton's "*Playing at Ball*" (300), Sir John Millais' "*Old Garden*," and Mr. F. Goodall's large landscape in the place of honour at the head of the Gallery.

198, "*A case for the hospital*," H. BANNERMAN.

A carpenter in his workshop critically surveying a broken doll which a little girl has asked him to mend.

199, "*A warm October*," T. SIDNEY COOPER, R.A.

200, "*Shine and shower*," HENRY MOORE, A.R.A.

A break in angry clouds, through which the sun shines on a lumpy sea; one of three sea-pieces by this artist (*sketch*, p. 17).

201, "*Colonel Gamble, C.B.*," HUBERT HERKOMER, A.R.A.

204, "*The first awakening of Eve*," VAL C. PRINSEP, A.R.A.

205, "*Mrs. Gladstone*," HUBERT HERKOMER, A.R.A.

212, "*Holy Rest*," HERMANN PRELL.

Above Mr. Goodall's landscape is a noticeable picture, "*The Holy Family, seated*," an angel with white wings playing on a stringed instrument.

213, "*Harrow-on-the Hill*," FREDK. GOODALL, R.A.

This large English landscape with sheep in the foreground, was painted under a tent in what is known as "*Polly Mandrill's field*," near Pinner, about 15 miles north-west of London. The view extends in a southerly direction towards Dorking, Epsom Downs, and Windsor Castle, which are seen on the right. In the middle distance is Harrow-on-the-Hill, with its spire; wood and water, shepherd and sheep in the foreground.

214, "*Miss Amy Wetton*," HENRY T. WELLS, R.A.221, "*General Viscount Wolseley*," ETHEL MORTLOCK.222, "*Ophelia*," J. W. WATERHOUSE, A.R.A.

Ophelia lying in the grass, with the wild flowers she has gathered in the folds of her dress. In one hand she holds a bunch of buttercups; in her rich brown hair, which half hides her face, is a coronet of daisies; in the background through the willow-stems a stream winds, and swallows fly low in the air (*no sketch received*).

223, "*Strathglass, Inverness*," H. W. B. DAVIS, R.A.224, "*Colonel North*," presentation portrait, W. W. OULESS, R.A.226, "*The picture-gallery at the Hall*," JAMES HAYLLAR.

A party of rustic visitors chaperoned by a little girl.

227, "*Firth of Forth at Aberdour*," A. K. BROWN (*sketch, p. 18*).229, "*Muriel, daughter of John Collett, Esq.*," J. B. BURGESS, R.A.

[Door.]

230, "*Baby's opera*," WILLIAM F. YEAMES, R.A.

231, "*Of a fool and his folly there is no end!*" BRITON RIVIERE, R.A. A study of the sudden effect of terror on horses. A court jester in brilliant scarlet costume, seated on a donkey and flourishing a bladder full of peas, puts to rout a number of horsemen whose frightened steeds rear and rush madly down a steep hill (*sketch, p. 19*).

235, "*The lavoir in a French village*," W. T. WARRENER (*sk., p. 20*).236, "*The first love letter*," MARCUS STONE, R.A.

Two girls seated at a little wooden table on a lawn in an old-fashioned garden, one in white flowing empire dress, reading a love letter; her friend, who is the elder of the two, listening abstractedly. An atmosphere of quiet, sunshine and refinement (*sketch, p. 21*).

237, "*Thomas Sidney Cooper, Esq.*," W. W. OULESS, R.A.242, "*The old garden*," SIR J. E. MILLAIS, BART., R.A.

An old-fashioned Scotch garden in autumn afterglow; close-cut box and yew hedges; fountain playing in the foreground. Cypressess and yew trees (a rose tree or two) are in the background, and above is seen part of the manor house with smoke rising in the still air. Distant trees in strong sunset light; beyond

are the Birnam hills. The sketch is intended to give the principal lines of composition only, the effect will be well seen in a forthcoming etching (*sketch*, p. 22).

243, "*The young Duke*," W. Q. ORCHARDSON, R.A.

The scene is the dining-hall of a young French noble in the time of Louis XIV. (or Louis XV.), the period of flowing wigs, rich-coloured satin coats, and periwigs. The young duke is seated in the centre of a cross-table, his guests crowd round him, and with glasses raised, drink his health upstanding. The table (which comes to the front of the canvas) is covered with fine Venetian glass, fruit, flowers, and ornaments. Opposite the duke is a little silver model of a two-masted galley on wheels, which was sent round during the evening for contributions to the church. A gold vase filled with crimson, pink, and yellow roses, is a strong point of colour in the picture; the background a harmony of tapestried walls and accessories (*sketch*, p. 23).

248, "*Joseph Ludwig*," HUBERT HERKOMER, A.R.A.

249, "*Wreckage from the fruiter*," J. C. HOOK, R.A.

Wreck drifting into a bay on the Cornish coast before a gale, the waves just lighted by rays of sunlight; dark cliffs, driving spray and distant sea. Men on rocks in foreground haul in a box of fruit, and girls collect oranges that have floated ashore (*sk.*, p. 24).

250, "*Miss Joicey*;" three-quarter length; white dress and yellow roses, JAMES SANT, R.A.

255, "*Preparing for the festival of Anubis*"; Egyptian interior, man seated with performing dogs, girl standing with blue vase, EDWIN LONG, R.A.

It was usual with the ancient Egyptians, during great festivals, for the priests to go among the people and astonish them with conjuring and necromantic tricks, in which animals played an important part. On the feast of Anubis the jackal-headed god, who presided over the scales in the final weighing of the soul, dogs and jackals sacred to the deity, were employed; when fortune-telling, detection of crime, or messages from the dead, convinced the people of the priests' supernatural power.

256, "*On the low ground*," H. W. B. DAVIS, R.A.

Scotch landscape in sunshine; stag and hinds collecting on the low grounds; running river and distant mountains in mist (*sk.*, p. 25).

259, "*Children of Lord and Lady Cardross*," G. E. HICKS.

260, "*The visit of King Charles I. to Kingston-on-Hull, 1642*," ANDREW C. GOW, A.R.A.

The King on a white charger, with the Prince, in front of his cavaliers, at the walls of Hull. He is parleying with the governor, Sir John Hotham, who has the drawbridge up and the gates closed against him. The group of horsemen with their drawn swords stand out boldly against the red brick ramparts of the city surrounded by the moat. The Humber and shipping in the distance. The scene is graphically described by Clarendon in his *History of the Rebellion*, in a passage that suggested the picture to the painter (*no sketch received*).

261, "*The bazaar at Tetuan*," J. E. HODGSON, R.A. (*sk.*, p. 26).

265, "*Martin H. Colnaghi, Esq.*," J. C. HORSLEY, R.A.

266, "*Sun and moon flowers*," G. D. LESLIE, R.A.

A small picture of delicate colour in which yellow and blue predominate (*sketch*, p. 26).

267, "*Oscar Leslie Stephen, Esq.*," COLIN HUNTER, A.R.A.

270, "*Colonel Sir Edward Bradford*," W. W. OULESS, R.A.

271, "*News in the village*," H. STACY MARKS, R.A.

A group of men in old-fashioned high-collared coats, green, brown, and puce, stand listening to the village doctor, who reads from a newspaper (*sketch*, p. 27).

272, "*The new frock*," W. P. FRITH, R.A. (*sketch*, p. 27).

276, "*Morning*," THOMAS FAED, R.A.

279, "*The mist wreath has the mountain crest*," P. GRAHAM, R.A.

A gloomy Highland glen; the grey rocks and mountain sides coloured with moss and heather are half concealed by vaporous clouds. Flames appear through the mist in the valley from a village fired by some hostile clan (*sketch*, p. 28).

283, "*Walter Frith*," the painter's little grandson, aged 5, W. P. FRITH, R.A.

285 "*Home*," PHILIP H. CALDERON, R.A.

The evening of a great victory. Scene, north-eastern France; a peasant-woman and her child return to their home only to find it in ruins (*sketch*, p. 29).

291, "*A corner in the villa*," EDWARD J. POYNTER, R.A.

A young girl in the corner of a courtyard in ancient Greece; marble walls and stairs; fountain and basin with gold fish.

292, "*Sir William Bowman, Bart., F.R.S.*," W. W. OULESS, R.A.

293, "*Ego et Rex Meus*," SIR JOHN GILBERT, R.A.

"My life itself, and the best heart of it

Thanks you for this great care: I stood i' the level

Of a full charged confederacy, and give thanks

To you that choked it."—*King Henry VIII.*, act i. sc. 2.

King Henry VIII., in rich velvet costume, leans affectionately and familiarly on the shoulder of his friend and favourite, Cardinal Wolsey, who is clad in the scarlet robes of his office and expresses his grateful recognition of his minister's services (*sketch*, p. 31).

299, "*John Thewlis Johnson, Esq.*," JOHN PETTIE, R.A.

300, "*Greek girls playing at ball*," SIR F. LEIGHTON, BART., P.R.A.

Two girls on the terrace of a house playing at ball; background of purple mountains and inlets of the Adriatic. A refined and beautiful picture, in which the principal motive has been to depict grace of movement, the flow of draperies in rapid motion, and general harmony of colour. The figures and landscape are bathed in summer light, over which float white fleecy clouds. The colours of the costumes are not easily described, that of the girl on the right is a kind of pale mulberry purple, and of the one on the left a pale greenish amber (*sketch*, p. 32).

306, "*Mrs. Paul Hardy*," SIR J. E. MILLAIS, BART., R.A.

307, "*An al-fresco toilette*," LUKE FILDES, R.A.

The scene is in the courtyard of some old Venetian palace,

which in modern days has been let out in tenements to humbler folk. A group of women in gay Venetian costumes, in which the red and black are prominent; one with rich red brown hair, dark blue skirt and light blue striped apron is having her long tresses combed out. A background of the marble pillars and time-stained walls of old Venice (*sketch omitted by desire of publishers of an etching*).

312, "*Professor Adams*," HUBERT HERKOMER, A.R.A.

313, "*At the Shrine of Venus*," L. ALMA-TADEMA, R.A.

Two Roman ladies in robes of plum-colour and citron, reclining in an inner room or recess, in a barber's shop, the Truefitt of the period. In the background, through a marble corridor, are seen other ladies waiting; one entering on the left, in a light grey robe, offers to the "Shrine of Venus" the customary tribute of a flower. The treatment of details in this small picture, the colours and texture of draperies, marble surfaces, flowers and the like, are to be noted (*sketch p. 33*).

317, "*Hush! let him sleep*," THOMAS FAED, R.A.

A cottage interior; the husband stricken down by illness; the wife remains watching in tears by the bedside, while an old woman advances towards and is hushed into silence by the doctor, who approaches the door; a baby asleep in a cot, and all the accessories of a Scottish peasant's cottage, which the painter has the art to make interesting. The dawn is breaking, and there is hope for the invalid (*sketch, p. 34*).

Last on this wall is one of the gems of the Exhibition:—

318, "*The habit doesn't make the monk*," G. F. WATTS, R.A. Cupid disguised as a friar tapping at a door (*sketch, p. 35*).

Other pictures to be noted are—211, "*Hampton Court*," F. S. WALKER; 220, "*Christmas roses*," A. F. W. HAYWARD; 245, "*The goat-girl*," TOM LLOYD; 248, "*Joseph Ludwig, Esq.*," HUBERT HERKOMER, A.; 257, "*After the shower*," J. C. ADAMS; 258, "*Homewards*," W. E. MILLNER; 274, "*The liarrow*," G. GASCOYNE; 286, "*The village by the sea*," HORNER WATSON; 287, "*Bereft*," E. W. GRIER (*sketch, p. 30*); 290, "*Ethel*," *portrait*, M. S. LUCAS; 294, "*Portrait of a lady*," E. W. APPLEBY; 301, "*Landscape*," A. EAST; 311, "*Corner in a village*," J. B. TUTTLE.

GALLERY IV. [Illustrations, pp. 36-43.]

The principal picture here is Mr. Vicat Cole's "Armada."

325, "*Miss Lawford*," HENRY T. WELLS, R.A.

326, "*Godiva*," G. A. STOREY, A.R.A.; Descending the castle staircase before the ride through Coventry (*sketch, p. 36*).

333, "*The close of a day*," ARTHUR LEMON.

342, "*Mr. J. Wontringham*," presented by subscription to VAL C. PRINSEP, A.R.A.

343, "*The summons to surrender*," VICAT COLE, R.A.

"I fell in (God be thanked!) with Valdez' great galleon, and in it good booty, which the Dons his fellows had left behind, like faithful and valiant comrades, and the Lord

Howard let slip past him, thinking her deserted by her crew. I have sent to Dartmouth a sight of noblemen and gentlemen, may be a half-hundred, and Valdez himself, who when I sent my pinnace aboard, must needs stand on his punctillios and propound conditions. I answered him, I had no time to tell with him; if he would needs die, then I was the very man for him; if he would live, then buena guerra. He sends again, boasting that he was Don Pedro Valdez, and that it stood not with his honour, and that of the Dons in his company. I replied for my part, I was Francis Drake, and my matches burning."—*Kingsley's "Westward Ho!"*

The commander is seen on the quarter-deck of the *Revenge*, in the costume of a period before naval uniforms, his pinnace with difficulty coming alongside: a strong wind is blowing, the vessels are rolling, and there is movement in every inch of canvas. In the centre of the picture is Don Pedro's galleon, and in the distance, on the right, the retreating ships of war. There are many interesting historical details in this picture. Note the pattern of the pinnace, the models of the Spanish galleons (the largest about 1600 tons, the *Revenge* about half this size), their richly decorated hulls and high quarter-decks, the variegated colours of the sails and silken flags (*sketch, p. 37*).

351, *Luxembourg Gardens, Paris*," ADOLPH BIRKENRUTH.

358, { "Go, thou must play alone, my boy,
Thy sister is in heaven." } MARIANNE STOKES
(*sketch, p. 36*).

363, "*Pale Cynthia*," BRITON RIVIERE, R.A.

In this poetical landscape in evening light, the figure of Endymion with his sheep and watch dogs is quite subsidiary. The principal motive of the picture is an effect of clouds in after-glow of sunset, and above them the silvery moon (*sketch, p. 38*).

368, "*October's threshold*," J. BUXTON KNIGHT.

372, "*Sisters*;" in light ball dresses, LUKE FILDES, R.A.
(*sketch, p. 39*).

On the line is an interesting interior by an American artist—
378, "*Anthony Van Corlear, the trumpeter*," F. D. MILLET.

Sedately seated over his pipe in the chimney-corner, the sardonic Diedrich Knickerbocker (made immortal in the pages of Washington Irving) grimly observes the buxom lasses hanging about their doughty favourite, a jolly, rosy-faced, lusty bachelor, fond of his joke, and "a desperate rogue among the women."

386, "*A summer eve: Kintyre, N.B.*," WELLWOOD RATTRAY.

387, "*Confidences*," A. CHEVALLIER TAYLER (*sketch, p. 40*).

391, "*Miss Kathleen Mathew*," LOCKHART BOGLE.

393, "*Gladys, daughter of A. Raphael, Esq.*," S. J. SOLOMON.

White dress, coral necklace, holding a rabbit in her hands.

394, "*The homeward-bound pennant*," W. L. WYLLIE, A.R.A.
(*sketch, p. 41*).

399, "*The Dublin streets: a vendor of books*," W. OSBORNE.

402, "*Spirit voices*," JAMES SANT, R.A. (*sketch, p. 42*).

403, "*Aoide*," C. W. MITCHELL (*sketch, p. 43*).

408, "*The brains of the army*," R. CATON WOODVILLE.

409, "*A crisp morning in the Fens*," JOHN H. INSKIP.

415, "*G. H. Pope, Esq.*," W. W. OULESS, R.A.

416, "*Her only one*," WILLIAM F. YEAMES, R.A.

417, "*The Lion, the Lizard, and the Stags*," JOHN BRETT, A.R.A.

This picture was painted at Asparagus Island, near the Lizard, on the Cornish coast. The title represents the names of certain well-known rocks in the Serpentine district of Cornwall. A brilliant sunlight effect on a blue rippling summer sea; cloud reflections on the sands and shallow water (*sketch, p. 43*).

419, "*Mrs. Reckitt*," JOHN PETTIE, R.A.

424, "*Floral offerings*," JAMES SANT, R.A.

425, "*A Venetian water-carrier*," CECIL VAN HAANEN.

428, "*The hermit and the pelicans*," H. STACY MARKS, R.A.

Other pictures to be noted are:—329, "*At the pier-head, Scarborough*," ERNST DADE; 334, "*Along the warm blue hills the day declines*," MOFFAT P. LINDNER; 340, "*A rival in the studio*," CHARLES RUSSELL; 341, "*A spring evening*," H. P. HAIN FRISWELL; 357, "*A southerly wind and a cloudy sky proclaim it a hunting morning*," CLAUDE HAYES; 370, "*The village sarapit*," HENRY STRACHEY; 375, "*From hilly pastures*," ALFRED WITHERS; 380, "*Thistledown*," CHARLES G. MORRIS; 396, "*An old Deal boatman*," JULIUS VAN BIESBROECK; 410, "*On the river Suir, Ireland*," O. RICKATSON; 422, "*En fete*," ALFRED WARD.

GALLERY V. [Illustrations, pp. 44-49.]

435, "*On the banks of the Liane, Picardy*," H. W. B. DAVIS, R.A. Landscape in soft evening light; alders and willows line the river-bank.

436, "*A spoiled game*," A. W. BAYES.

A puritan preacher entering a house with the Bible in his hand; disturbing a merry party of card-players within.

450, "*A study in blue*," CHARLES W. FURSE.

451, "*The Morning breeze*," COLIN HUNTER, A.R.A.

456, "*Fame*," E. BLAIR LEIGHTON.

An old harper sitting disconsolate at the foot of a flight of steps, his younger rival playing on the terrace above, applauded by king and court (*sketch, p. 45*).

In the centre of this wall is 457, "*Constantinople and the Golden Horn*," JOHN MACWHIRTER, A.R.A.

This extensive view in sunshine is taken from Eyoub, looking towards the blue Euxine sea (*sketch, p. 46*).

458, "*Incident in the Charge of the Light Brigade, Balaclava, 25th October, 1854*," JOHN CHARLTON (*sketch, p. 44*).

"Lord George Paget leading the Fourth Light Dragoons' second line in the charge, met the riderless horses from the first line, and they turned and charged abreast of him."—*Kinglake's 'Invasion of the Crimea'*.

464, "*All hands to the pumps*," HENRY S. TUKE.

465, "*A salmon river: the Beauley, Inverness-shire*," GEORGE H. BOUGHTON, A.R.A. A fisherman in the foreground in the act of striking a big fish (*sketch, p. 47*).

474, "*Nutting*," FRED MORGAN.

475, "*Nooning in the hop-garden*," DAVID MURRAY.

480, "*Cambria's coast*," B. W. LEADER, A.R.A. A sandy beach with distant mountains in bright sunshine; the water rippling on the shallow shore.

481, "*Chatterboxes*," C. HAIGH WOOD.

488, "*The day that comes betwixt a Saturday and Monday*," YEEND KING (*sketch*, p. 48).

489, "*The village bakehouse*," THEODORE COOK.

493, "*In the evening it shall be light*," FRANK S. SPENLOVE.

494, "*The card-players*," HORACE FISHER.

495, "*Samuel Pope, Esq., Q.C.*," HUBERT HERKOMER, A.R.A.

503, "*Jairus' daughter*," EDWIN LONG, R.A.

The girl is lying on a bed covered with soft white goats' skin, the pallor of her Jewish face heightened by contrast with her jet black hair. Through the open window to the right is seen the city of Nazareth; on the left a group of father, mother and disciple, watch the progress of the miracle. A very slight indication of the picture will be found on page 48.

504, "*Arthur W. Nicholson, Esq.*," HENRY T. WELLS, R.A.

514, "*Festa*," S. MELTON FISHER (*sketch*, p. 49).

516, "*The little bread-winner*," CLAUDE CALTHROP.

A child in a mean sordid dwelling, dressed in gorgeous fairy attire for the part she is to play in a pantomime (*sketch*, p. 49).

523, "*Hampden riding away from Chalgrove Field*," mortally wounded, through an Oxfordshire landscape in full midsummer beauty." ERNEST CROFTS, A.R.A.

530, "*A voice from the deep*," J. R. HERBERT, R.A. The bell of St. John cast up from a wreck and buried in the sands.

Other pictures to be noted are—434, "*Miss Blanche Hughes*," TALBOT HUGHES; 452, "*The lane*," A. D. PEPPERCORN; 459, "*On the Frith of Clyde*," J. MACVICAR NAPIER; 466, "*Evening—Windsor Forest*," WILLIAM J. ARMITAGE; 476, "*Miss Helen Coombe*," MARIE J. NAYLOR; 496, "*Counting her chickens*," C. W. WYLLIE; 509, "*French peonies*," ANNE O. MOORE; 521, "*Reading the Koran*," OSCAR WILSON.

GALLERY VI. [Illustrations, pp. 50-55.]

In the principal position in this large gallery is Professor Herkomer's large picture, "*The Chapel of the Charter-House*."

535, "*On the banks of Allan Water*," H. SCHMALZ (*sketch*, p. 50).

544, "*Poppies*," WILLIAM J. MUCKLEY.

549, "*The Linn jaws*," ROBERT NOBLE.

550, "*A trio: Music hath charms*," W. HENRY GORE.

551, "*Reposing Nature*," W. G. WITTER.

552, "*Cold fingers*," JAMES CLARK.

553, "*Miss Winifred Emery*," H. M. PAGET. A full length portrait in white satin dress.

557, "*The fairy of the glen*," JOHN MACWHIRTER, A.R.A.

558, "*The Chapel of the Charterhouse*," H. HERKOMER, A.R.A.

Sunday in the Chapel. The pensioners assembling before the service. In this large picture the aim of the artist has been to depict types, *not portraits*, of gentlemen who from various causes, have become pensioners of the great London charity, and in the character of all the faces some suggestion of a past career is depicted. "I did not paint" (says Professor Herkomer) "actual Charterhouse brethren; but took as models, for modification, all the best types of faces I could get among my friends." This picture will recall the painter's first great success in London, in 1875, "*The Last Muster*," showing the old Chelsea pensioners at church (*sketch*, p. 51).

559, "*Rameses the Great and his queen playing a game of draughts*," KNIGHTON WARREN.

561, "*William Logsdail, Esq.*," LANCE CALKIN.

562, "*Autumn, with his gold hand gilding the falling leaf*,"

JOHN MAC WHIRTER, A.R.A.

563, "*Never more!*" JOHN H. F. BACON.

564, "*Mrs. George Gribble*," JOHN S. SARGENT.

578, "*To the front: French cavalry leaving a Breton city on the declaration of war*," LADY BUTLER (*Elizabeth Thompson*).

Troops on horseback passing through the gates of St. Malo; mothers, wives, and children taking leave with cries and acclamations (*no sketch received*).

582, "*The evening glow*," JOHN WHITE.

583, "*Still-life*," ANNE J. PERTZ.

584, "*An autumn idyl*," C. E. JOHNSON.

593, "*The spring*," OLIVER AYRTON.

596, "*Anxious moments*," HENRY GARLAND.

602, "*Where wild waves lap, there dwell broad-winged birds, in sweet societies and silvery bands*," PETER GRAHAM, R.A.

Steep, bare, frowning cliffs above a calm sea; blue sky and cirri lighting the surface of the water. Sea-birds, yellow-headed gannet, on the rocks and in the air (*sketch*, p. 53).

603, "*The passage of the Red Sea*," ALBERT GOODWIN.

606, "*Madame X * * **," T. BLAKE WIRGMAN.

607, "*Motherless*," E. BOROUGH JOHNSON.

609, "*Colonel Edis, 28th Middlesex (Artists') Volunteers*," PHIL. R. MORRIS, A.R.A.

613, "*On a farm, East Kent*," T. S. COOPER, R.A. (*sketch*, p. 54).

615, "*Gossips*," ARTHUR BATT. Two friendly donkeys putting their heads together.

627, "*Apollo and the Muses*," T. M. ROOKE.

This quaint picture has the following legend upon the frame:—

"Her royalties Polymnia lays down,
Dance on, Terpsichore;
Urania sees the stars go round,
Wandering sings Calliope.
The pipes Euterpe culls from off the ground,
Thaleia mocks Melpomene,
Who arms herself for play
With weapons of divinity.
Erato's Lyre Apollo sounds,
Clio knows all man's strange history."

629, "*The death of Procris*," HENRIETTA RAE.

The subject is taken from Ovid's *Metamorphoses*. Cephalus, hearing the rustling leaves stirred as if by the passage of some beast, launches his javelin; and to his horror, finds that his wife has received it in her breast (*sketch*, p. 55).

Other pictures to be noted are—533, "*Spring*," H. CAFFIERI; 550, "*A trio*," W. H. GORE; 567, "*The sun's last gleam*," WILLIAM MANNERS; 575, "*Landscape*," JULIUS HARE; 586, "*An incident in the American Civil War*," A. DIXON; 587, "*A quiet harbour*," STUART LLOYD; 593, "*The spring*," OLIVER AYRTON; 614, "*Iping Hammer*," W. F. CALDERON; 619, "*Dordrecht*," LESLIE THOMSON.

GALLERY VII. [Illustrations, pp. 56-63.]

635, "*The Heir*," EDGAR BUNDY.

636, "*Down in the valley*," J. CLAYTON ADAMS.

637, "*Old lock on the Kennet*," ERNEST PARTON.

638, "*Henry Irving, Esq.*," JOHN S. SARGENT.

639, "*A new acquisition*," W. MAW EGLEY. A spectacled old antiquary surveying a stuffed bird in a case.

648, "*Military honours*," EYRE CROWE, A.R.A.

A funeral procession of Highland soldiers of the Gordon Clan, with fife and music, leaving a comrade's grave, over which they have just fired their volley (*sketch*, p. 56).

654, "*Sabrina's stream*" (The Severn), B. W. LEADER, A.R.A.

655, "*The health of the bride*," S. A. FORBES. Scene, the parlour of an inn where the wedding-breakfast is in progress (*sketch*, p. 58).

660, "*When we were boys together*," FRANK BRANGWYN. Two old companions drinking together "for auld lang syne."

661, "*Good Friday at the church of San Carlo in Rome*," REMY COGGHE.

662, "*The dawn of an autumn day*," B. W. LEADER, A.R.A.

The first gleam of morning lighting up the russet leaves of a row of silver birches by the side of a Welsh river; a fairy-like effect (*sketch*, p. 57).

663, "*Condemned*," W. E. NORTON.

670, "*Minutes are like hours*," FRANK BRANGWYN.

Boats in stress of weather trying to come in; anxious onlookers from landing-place (*sketch*, p. 59).

676, "*Adversity*," FRED HALL.

A poor family, driven from house and home, are trudging through the snow (*sketch*, p. 59).

677, "*The Marquess' proposal to Griselda*," FREDERICK VIGERS.

The famous story of "Patient Grissel" told by Boccaccio in his *Decameron* and by Chaucer in the *Canterbury Tales*.

Next is one of Mr. Waller's popular pictures of the olden time, a fine study of a white stallion:—

682, "*In his father's footsteps*," S. E. WALLER (*sketch*, p. 60).

685, "*Poppies*," ARTHUR PHILLIPS.

686, "*Santa Lucia*;" green dress, bearing lamp, DORA NOYES.

690, "*Pot pourri*," J. H. LORIMER.

691, "*The Moat Farm*," DAVID MURRAY.

This picture and No. 475, "*Nooning*," are both scenes in Kent, in the hop-district. The desolate-looking farm, with its old moat, the colour of the outbuildings, the willow-trees and damp surroundings, form material for the picturesque in this artist's hands (*sk.* p. 61).

698, "*Saved*," FRANK BRAMLEY.

A Spanish lady brought into an English fisherman's cottage after a wreck. She is seated near a fire wrapped in blankets, with a lace mantilla over her shoulders, and a rosary in her hand; a curious contrast to the homely occupants of the cottage (*sk.*, p. 62).

699, "*Diana*," ROBERT W. MACBETH, A.R.A.

Wading in a stream with dogs; the artist's sketch indicates well the grace and spirit of the picture (*sketch*, p. 63).

704, "*Wm. W. Story*, D.C.L.," JULIAN STORY.

705, "*A story of the flood*," ROBERT MACGREGOR.

An old man with a model of the ark, or toy ark, expounding the scriptural narrative to some children.

717, "*Day's dying glow*," JOSEPH FARQUHARSON.

719, "*Coming from church*," ROBERT NOBLE.

Other pictures to be noted are—644, "*Tribe of the wandering foot*," WALLACE RUSSELL; 645, "*Miss Conybeare*," H. A. OLIVIER; 646, "*A Surrey lane*," H. ZIMMERMAN; 657, "*Landscape*," F. S. RICHARDSON; 664, "*A winter landscape*," JOHN ABORN; 668, "*My mother*," DAVIDSON KNOWLES; 673, "*The fishers' pathway*," WILLIAM J. LAIDLAY; 681, "*Forgiven*," G. G. KILBURNE; 694, "*From the sunny south*," T. EYRE MACKLIN; 697, "*In the meadows*," A. HAVERS; 711, "*The last rays of sunlight*," J. ELLIOT.

GALLERY VIII. [Illustrations, pp. 64-73.]

The principal part of the end wall is occupied by Mr. Solomon's allegorical canvas, "*Sacred and Profane Love*."

722, "*A quiet rubber*," M. H. A. SIMPSON (*sketch*, p. 64).

723, "*The Valley of the Thames*," ALFRED PARSONS.

728, "*Masquerade*," JAMES P. BEADLE.

733, "*A Venetian faction Regatta: Nicolotti v. Castellani*," WM. H. BARTLETT.

The inhabitants of Castello and San Nicolo celebrate their ancient feuds by an annual boat-race at Venice, which Mr. Bartlett (who has painted many successful scenes on the coasts of Ireland) has chosen for his subject. The picture is full of colour and animation; the view, taken at the mouth of the Guidecca river shows the rival boatmen in gay costumes, with flags and banners. Near the church of San Giorgio are many-costumed Venetian spectators and a crowd of gondolas (*no sketch received*).

734, "*The pinch of poverty*," T. B. KENNINGTON.

A poor young widow with children offering flowers for sale.

739, "*From green to gold*," YEEND KING.

740, "*The carpenter's Son*" E. E. SIMMONS (*sketch, p. 66*).

745, "*On Biddeford Sands*," FRANK BOURDILLON.

A double duel; the scene is described in Kingsley's '*Westward Ho!*' (*sketch, p. 65*).

756, "*The harbour bar*," ADRIAN STOKES.

Sunset on the coast, fishing boats, with rich brown sails, starting on the tide for a night's work; grey sands, dark clouds and sea.

760, "*Sacred and profane Love*," SOLOMON J. SOLOMON.

The young painter of "*Samson*" and "*Niobe*" in former exhibitions has another large canvas with figures of heroic size. Above on a mountain top an angel shelters with her wings an allegorical group of husband, wife and child; below in the immediate foreground is a figure of beauty luring a victim to destruction, pelting him with roses while she drags him over a precipice. Between the two contrasting groups a cupid lies asleep. The foreground figures are in lurid light (*sketch, p. 67*).

761, "*The sermon*," WALTER TYNDALL.

763, "*The miller's daughter*," ROBERT W. MACBETH, A.R.A.

772, "*The Marquess of Hartington*," ARTHUR S. COPE.

773, "*Only a relic dimmed with tears*," C. C. SETON (*sk., p. 68*).

778, "*On the way to the Fantasia, Luxor*," W. C. HORSLEY (*sketch, p. 69*).

779, "*Matthias Robinson, Esq.*," PHIL. R. MORRIS, A.R.A.

783, "*The Rev. James Oswald Dykes*," JOHN PETTIE, R.A.

784, "*The day of rest at the old home*," FREDK. GOODALL, R.A.

A picturesque red brick, Queen Anne house and out buildings. This farm has belonged to the Blackwells (Crosse and Blackwell) for the last two hundred years.

790, "*George Coats, Esq.*," JOHN PETTIE, R.A.

791, "*Wellington at Angers; his first encounter with the French*," GEORGE W. JOY.

A picturesque incident in the life of young Arthur Wellesley.

802, "*Sheep-washing in Sussex*," J. AUMONIER (*sketch*, p. 72).

803, "*After Waterloo*," ROBERT HILLINGFORD (*sketch*, p. 73).

Other pictures to be noted are—725, "*Signs of war*," W. B. BAIRD;
729, "*Glasgow Regatta*," J. MACNIVEN; 743, "*A court in Newlyn
Penzance*," H. BROWNSWOOD; 744, "*Lighting a Jubilee beacon fire*,"
MRS. MERRITT; 748, "*The angler's nook*," T. GRIFFITHS; 751, "*The
empty boat at sea*," ARTHUR HOPKINS; 752, "*The sand-pit*," J.
BUXTON KNIGHT; 766, "*Stillness before a storm*," EDGAR WILLS;
768, "*Landscape*," T. F. GOODALL; 782, "*The return of spring*,"
ANDERSON HAGUE; 789, "*The last load*," EDWARD ELLIOT.

GALLERY IX. [Illustrations, pp. 74, 75.]

This Gallery contains no fewer than 274 paintings, chiefly of cabinet size, of which we note the following—

810, "*Some of Nature's gifts*," SYDNEY POTTER.

817, "*View of the Campagna, Rome*," C. H. H. MACARTNEY.

826, "*Verbena*," H. FANTIN-LATOURE.

836, "*Their only home*," V. DE VILLE.

853, "*Chrysanthemums*," ALICE M. WOOLLEY.

872, "*A summer day: Carradale, N.B.*," WILLIAM RATTRAY.

884, "*The castle, Nemours, Seine-et-Marne*," A. G. WEBSTER.

885, "*The little haven*," COLIN HUNTER, A.R.A.

889, "*His only comfort*," THOMAS FAED, R.A. Grandfather and girl by rustic fireside.

894, "*A Spanish letter-writer*," CHARLES F. ULRICH.

895, "*The towers of San Rocco and the Frari, Venice*," HENRY WOODS, A.R.A.

898, "*A royal guard*," SEYMOUR LUCAS, A.R.A.

899, "*Near Walberswick, Suffolk*," ERNEST CHRISTIE.

904, "*Autumn leaves*," T. SIDNEY COOPER, R.A.

907, "*When twilight comes*," ALBERT C. SMITH.

910, "*A song of spring*," decorative panel, MARION REID.

919, "*A tiff in the Council*," G. O. REID.

Old nobles and councillors quarrelling: one leaving the council-hall in high dudgeon.

925, "*The murmur of the shell*," HENRY LE JEUNE, A.R.A.

927, "*Orchids*," ELINOR POSTLETHWAITE.

928, "*The Quay, Aldburgh*," ARTHUR DIEHL.

929, "*Waiting for the master*," OCTAVIUS WEBB.

937, "*A mercenary*," SEYMOUR LUCAS, A.R.A.

945, "*Near St. Ives*," ROSA H. CORBIN.

949, "*Quiet consolation*," T. B. GARVIE. Woman smoking pipe by fireside. Tea spread on table.

951, "*A connoisseur*," MARGARET A. HEATH. Monk tasting wine.

955, "*Un chant d'amour*," MAUDE GOODMAN.

957, "*A cabbage field*," C. A. SMITH.

- 961, "*On the Grand Canal, Venice*," HENRY WOODS, A.R.A.
 962, "*Pretty Spring Time*," M. E. EDWARDS.
 966, "*On Summerton Broad, Norfolk*," WILL JOHNSON.
 969, "*Wimbledon Common*," CLEMENT WHITE.
 970, "*You may look, but must not touch*," PHILIP E. STRETTON.
 976, "*Mrs. F. Lucas*," SIR F. LEIGHTON, BART., P.R.A.
 982, "*Love in the cloister*," ROBERT BATEMAN.

Cupid behind a cowed monk in the garden of a monastery, holding a flower in his hand.

- 985, "*A peep across the meadows*," EDWARD W. WAITE.
 994, "*Blackberries*," KATE PERUGINI. Little child in sun bonnet.
 998, "*Pont-y-Pant on the Lledr*," JOHN ABORN.
 1001, "*An early cup*," CECIL VAN HAANEN.
 1003, "*A game of draughts*," ALOYSIUS O'KELLY. An Eastern group.

- 1009, "*A remote relation*," WILLIAM WEEKES.
 "A little more than kin, and less than kind."

Pigs and boars looking at a hedgehog, which they approach and survey in various attitudes of hostility or contempt.

- 1012, "*Spring*," J. LEY PETHYBRIDGE. Apple-trees in blossom, with cattle recumbent beneath.

- 1013, "*Gossips*," CHARLES F. ULRICH. Five dressmakers chatting over their work.

- 1023, "*Esmeralda*," J. HENRY HENSHALL.

- 1044, "*Wasteland*," LAWRENCE T. ASHWELL.

- 1057, "*Velp, near Arnhem, Holland*," A. HULK, JUN.

- 1063, "*None so deaf as those who won't hear*," E. BLAIR LEIGHTON.

A young ferryman making love to a girl, regardless of an old man who is waiting and shouting for the ferry-boat (*sketch*, p. 75).

- 1070, "*Marshland*," LAWRENCE T. ASHWELL.

- 1071, "*In quest of the Finnan haddies*," EYRE CROWE, A.R.A.

GALLERY X. [Illustrations, pp. 76-84.]

The principal picture on the end wall of this Gallery is Mr. Arthur Hacker's "*Return of Persephone to Earth*."

- 1081, "*Over the nuts and wine*," W. DENDY SADLER.

Four elderly men, seated, after dinner, in the old-fashioned days of high-backed chairs, panelled walls, chocolate-coloured coats, knee breeches and ruffs (*sketch*, p. 76).

- 1084, "*The dancing faun*," CHARLES F. ULRICH. Green statue: girl playing on instrument.

- 1085, "*A Gaulish Outpost on the Roman Campagna*," ARTHUR LEMON (*sketch*, p. 76).

- 1090, "*The year's at the spring*," DORA NOYES.

1091, "*Waiting for the flow*," KENNETH MACKENZIE. Fishing boats ready to start with the approaching tide (*sketch*, p. 77).

1098, "*Playmates*," ARTHUR S. COPE.

A flaxen-haired little girl in white dress with blue sash, black stockings and straw hat, playing with a kitten.

1100, "*The signal mortar*," EYRE CROWE, A.R.A.

A Scottish harbour for fishing-boats; coastguardsman polishing an old brass gun, dating from the beginning of the century.

1102, "*The return of Persephone to the earth*," ARTHUR HACKER.

An allegory of spring returning to the earth (*sketch*, p. 78).

1103, "*The Avenue*," J. BUXTON KNIGHT.

1108, "*Figure of a girl*," WALTER URWICK.

1109, "*Some of the choir*," JESSICA HAYLLAR.

Village girls receiving a singing-lesson from the vicar's daughter.

1110, "*Homewards*," W. FRANK CALDERON (*sketch*, p. 78).

1111, "*Woodcock, forward!*" BRYAN HOOK (*sketch*, p. 80).

1118, "*Worse things happen at sea*," J. C. DOLLMAN (*sk.*, p. 81).

A coach upset on a country road; the passengers in various attitudes of anxiety, helplessness, or alarm.

1119, "*Streatley-on-Thames*," ALFRED A. GLENDENING.

1120, "*November Day*," FRED J. C. V. ROUSE.

1121, "*New Year's Day*," G. BERNARD O'NEILL.

1128, "*The seamew's nest: an idyll of Morocco*," EMILE WAUTERS.

Next is an interesting picture by a young painter—

1132, "*The Encore: Home, sweet home*," A. C. TAYLER.

A young lady singing at a concert. Strong effect of lamp-light on the singer (*sketch*, p. 83).

1140, "*A disputed path*," WILLIAM WEEKES.

A flock of geese across a country meadow, barring the way of two cows entering through a gate.

1143, "*The favourite ballad*," L. MALEMPRÉ.

1154, "*On the Tuscan coast*," MATTHEW R. CORBETT.

1155, "*Portrait of an old lady*," W. R. SYMONDS.

1160, "*Leith hill*," FRANK WALTON (*sketch*, p. 83).

1162, "*The incoming tide*," B. W. LEADER, A.R.A. A scene on the Welsh coast.

1171, "*Strolling players awaiting an audience*," J. YATES CARINGTON. Performing dogs (*sketch*, p. 84).

1173, "*Mabel, daughter of S. W. Lee, Esq.*," FRED BOE. White dress, scarlet geraniums in bodice.

1177, "*Home: a family group*," P. R. MORRIS, A.R.A. (*sk.*, p. 84).

1183, "*The author's friends*," G. O. REID.

Other pictures to be noted are—1079, "*The Visitor*," REGINALD ARNOLD; 1082, "*On Oxshott Common*," JOHN W. EYRES; 1083, "*Wallflowers*," ELIZABETH WHITEHEAD; 1113, "*Blossom-time*," J. G. BINGLEY; 1117, "*When the sun sinks to rest*," C. E. SHAW;

1134, "*In the New Forest*," HUGH WILKINSON; 1135, "*On the Spey, Fochabers*," JOHN MUIRHEAD; 1152, "*The Hours*," THERESA SASSOON; 1153, "*March winds*," MAUD R. JONES; 1157, "*A metaphor*," CHRISTABEL A. COCKERELL; 1159, "*Nausicaa directs Ulysses to the city*," (Odyssey, bk. vi.), REGINALD ARNOLD; 1166, "*The new pet and the old: Volendam, Holland*," G. SHERWOOD HUNTER; 1175, "*In the meadows*," A. D. PEPPERCORN.

GALLERY XI. [Illustrations, pp. 85-94.]

1188, "*The dedication of Samuel*," F. W. W. TOPHAM (*sk.*, p. 85).

1189, "*Towing into harbour, on the Clyde*," JAMES KAY.

1190, "*Watching and waiting*," FRED MORGAN. Boy and girl; reapers in distance.

1197, "*Primitive Methodists; St. Ives*," W. H. Y. TITCOMB (*sketch*, p. 86).

1198, "*Digging out*," J. EMMS. Fox-hunter and pack of hounds who have run a fox to earth (*sketch*, p. 87).

1202, "*Castles in the air*," W. E. NORTON.

1210, "*The death of the first born*," ERNEST NORMAND.

The last and greatest of the plagues sent to the land of Pharaoh. Moonlight effect on terrace (*sketch*, p. 88).

1211, "*St. MacDara's Day*," ERNEST A. WATERLOW.

MacDara is the patron Saint's day of the Connaught fishermen; once a year the peasantry cross over to worship at the altar of the Saint on an island a few miles from the coast. We see the old Celtic crosses (dating back to the sixth century), and groups of peasants on their way in holiday attire, in wind and sunshine, as at a "Pardon" in Brittany in summer-time (*sketch*, p. 89).

1212, "*A lion on the path*," J. E. CHRISTIE.

Children who have been trespassing in a garden, and stealing flowers, arrested and frightened by a dog as they clamber back, over and through the railings. Owner approaches in distance.

1223, "*Flower offerings*," MARGARET I. DICKSEE.

Young children presenting flowers to old clergyman, to decorate the altar of a church.

1228, "*The widow's birthday*," W. DENDY SADLER.

Three elderly rivals surprising each other at the door of a house with the presents they have come to offer, which two of them ineffectually endeavour to conceal,—a brace of birds and a book with a letter accompanying it. The old beau with the green breeches and umbrella is apparently the favoured swain; is it for him that the fair widow is working a pair of slippers, which with her chair and workbox are visible in the garden?

1231, "*The late Dr. Wilson Fox, M.D.*," VAL. C. PRINSEP, A.R.A.

1233, "*A friend of mine, grandfather*," ARTHUR STOCKS. A girl introducing her soldier sweetheart to an old man (*sk.*, p. 91).

1234, "*Fesebel*," ARTHUR WARDLE.

- 1237, "*A Thames barge off Battersea*," CLARA MONTALBA.
 1238, "*O yes! O yes!*" BLANDFORD FLETCHER.
 A village crier in front of a rustic inn (*sketch*, p. 92).
 1239, "*Sir John Simon, Serjeant-at-law*," S. J. SOLOMON.
 1241, "*Love awakening the Soul*," ALFRED HITCHENS.
 1243, "*With the regiment*," R. G. HUTCHINSON (*sketch*, p. 93).
 1244, "*On the shores of Kintyre*," KENNETH MACKENZIE.
 1245, "*A dream of Paradise*," FREDK. GOODALL, R.A.
 Eve's awakening on her creation, as related in "*Paradise Lost*."
 1251, "*Mrs. John Williams-Vaughan*," SEYMOUR LUCAS, A.R.A.
 1257, "*Three fishers*," C. NAPIER HEMY.
 1258, "*Tired playmates*," J. S. NOBLE. Tigers and leopard.
 1263, "*Moriamur pro rege nostro, Mariâ Thérésâ*," L. J. POTT.
 The empress-queen, in deep mourning, stands with her child in her arms appealing to their loyalty. The Hungarian magnates are waving their swords and shouting their famous response (*sk.*, p. 94).
 Other pictures to be noted are—1192, "*A fishing day at Rowsley*," J. SURTEES; 1193, "*A Welsh lane*," M. DORA SCHIRMACHER; 1214, "*When the tide is out*," R. M. LLOYD; 1215, "*Evening light*," E. A. ROWE; 1219, "*Happy days*," P. E. STRETTON; 1224, "*The morning star*," J. C. NOBLE; 1253, "*The fatherless children and widows*," G. F. COOK; 1256, "*Bad news*," CLAUDE CALTHROP.

WATER COLOURS AND WORKS IN BLACK AND WHITE.
 Nos. 1265-1814.

ARCHITECTURAL DRAWINGS. Nos. 1815-2014.

SCULPTURE. Nos. 2015-2186. [Illustrations, pp. 95-100.]

ILLUSTRATIONS.

GALLERY I.



56 x 42.

No. 5. "Baiters." COLIN HUNTER, A



36 X 24.

No. 4. "On the Riviera." ELLEN MONTALBA.



36 X 53.

No. 23. "Evening: Holland." E. AUDREY HUNT.



60 X 65.

No. 28. "*Highland Sport.*" J. S. NOBLE.

28 X 36.

No. 18. "*Sunday in the City.*" WILLIAM LOGSDAIL.



54 X 34

No. 31. "Invocation." SIR F. LEIGHTON, BART., P.R.A.

(This picture is to be engraved and published by Messrs. Arthur Tooth & Sons,
5, Haymarket.)



36 X 48

No. 39. "*Yachting souvenir: Lunch in Midchannel.*" EDWARD ARMITAGE, R.A.

30 X 50

No. 50. "*As when the sun doth light a storm.*" HENRY MOORE, A.



37 x 72.

No. 55. "Overlooking the loch." H. W. B. DAVIS, R.A.



(On panel) 42 × 26.

No. 66. "Alathe." EDWIN LONG, R.A.

(A mezzotint engraving is to be published by Mr. Arthur Lucas, 32 New Bond Street, W.)



37 × 60.

No. 67. "The surrender." SEYMOUR LUCAS, A.

Don Pedro de Valdez and Sir Francis Drake on the deck of the *Revenge*. (See text, p. vi.)



40 X 63.

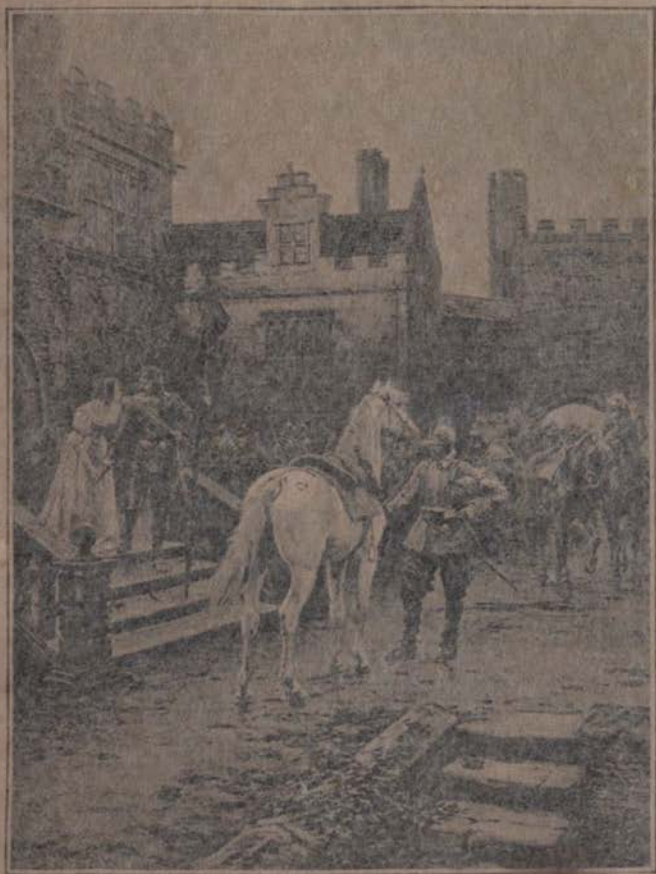
No. 74. "Murkly Water." SIR J. E. MILLAIS, BART., R.A.

(An etching of this picture is to be published by Mr. McLean, 7 Haymarket, the owner of the copyright.)



36 X 48.

No. 81. "The phantom ship." W. L. WYLLIE, A.



44 X 33.

No. 82. "*The knight's farewell.*" ERNEST CROFTS, A.

"To horse! to horse! Sir Nicholas, White Guy is at the door,
 And the raven whets his beak o'er the field of Marston Moor.
 Up rose the Lady Alice from her brief and broken prayer,
 And she brought a silken banner down the narrow turret stair;
 Oh! many were the tears that those radiant eyes had shed,
 As she traced the bright word 'Glory' in the gay and glancing thread;
 And mournful was the smile which o'er those lovely features ran,
 As she said, 'It is your lady's gift, unfurl it in the van.'"

'The Ballad of Marston Moor.'



No. 96. "Carmen," VAL C. PRINSEP, A. 59 X 41.



No. 90. "Children's children are the crown of old men,"—PROP. XVII. 6. JOSEPH CLARK. 32 X 26.

GALLERY II.



33 x 54.

No. 107. "*A Berkshire mill-stream*" G. D. LESLIE, R.A.



32 x 52.

No. 108. "*Ice-bound*," L. HOLST.



30 X 72.

No. 132. "*Pathways of light.*" CHARLES A. WILKINSON.

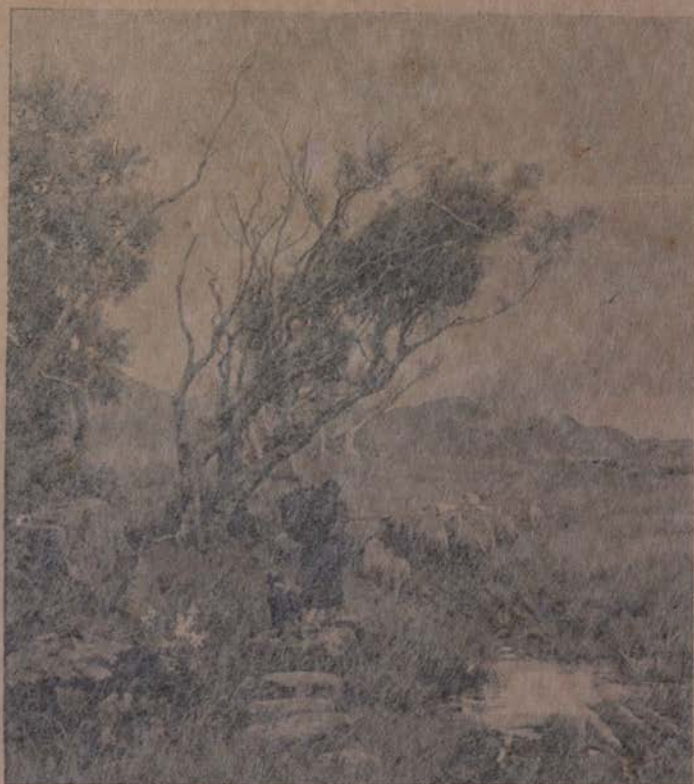
51 X 32.

No. 137. "*Wild Roses.*" FRED MORGAN.



59 X 98

No. 150, "*The passing of Arthur*," FRANK DICKSEE, A.



53 X 48.

No. 157. "*Storm-blown.*" ERNEST A. WATERLOW.

27 X 43.

No. 165. "*The apple of discord.*" PHILIP E. STRETTON.



30 X 25.

No. 172. "*Lady Manisty.*" W. W. OULESS, R.A.

66 X 96.

No. 175. "*The ford, valley of the Test.*" MARK FISHER.



23 X 17.

No. 188. *"On the terrace."* EDWARD J. POYNTER, R.A.

GALLERY III.



No. 200. "Shine and Shower." HENRY MOORE, A.

42 X 70.



No. 215. "The Oriler, from St. Valentin." E. T. COMPTON.

47 X 67.



16 X 24.

No. 227. "*Firth of Forth at Aberdour.*" A. K. BROWN.

35 X 25.

No. 230. "*Baby's opera.*" WILLIAM F. YEAMES, R.A.



36 X 25.

No. 231. *"Of a fool and his folly there is no end!"* BRITON RIVIERE, R.A.



46 X 75.

No. 232. *"Petit Ed' Bay, Guernsey."* HENRY B. WIMBUSH.



44 X 72.

No. 234. "Out of the jaws of death." TOM M. HENRY.



53 X 45.

No. 235. "The lavoir in a French village." WILLIAM T. WARRENER.



36 X 60

No. 236. "The first love letter." MARCUS STONE, R.A.

(An engraving of this picture is to be published by Mr. Arthur Lucas, New Bond Street.)



45 X 68.

No. 242. "The old garden." SIR J. E. MILLAIS, BART., R.A.

(An etching of this picture is to be published by Mr. McLean, 7, Haymarket, the owner of the copyright.)



No. 243. "The young Duke." W. Q. ORCHARDSON, R.A.

4 ft. 10 in. x 3 ft.



351 X 604

No. 249. "Wreckage from the *Fruiter*." J. C. Hook, R.A.



36 X 72.

No. 256. "On the low ground." H. W. B. DAVIS, R.A.



No. 263. *"Good news or bad!"* MARY GROVES. 41 X 59.



No. 266. *"Sun and moon flowers."* G. D. LESLIE, R.A. 28 X 28.



28 X 36.

No. 271. "News in the village." H. STACY MARKS, R.A.

(Sketched by permission of Messrs. Thomas Agnew & Sons, the owners of the copyright.)



35 X 27.

No. 272. "The new frock." W. P. FRITH, R.A.



48 X 70.

No. 279. "The mist wreath has the mountain crest." P. GRAHAM, R.A.
(The copyright is the property of Messrs. Thomas Agnew & Sons.)



28 X 17.

No. 282. "*St. Martin's.*" CHARLES J. WATSON.

38 X 46.

No. 285. "*Home.*" PHILIP H. CALDERON, R.A.

"But things like this you know must be
After a famous victory."



59 X 85.

No. 287. "*Bereft.*" E. WYLY GRIER.

22 X 30.

No. 297. "*My tailor.*" MADELAINE IRWIN.



62 X 50.

No. 293. "*Ego et rex meus.*" SIR JOHN GILBERT, R.A.

"My life itself, and the best heart of it
Thanks you for this great care: I stood i' the level
Of a full charg'd confed'racy, and give thanks
To you that chok'd it."—*King Henry VIII.* act i. sc. 2.



No. 300. "Greek girls playing at ball." SIR F. LEIGHTON, Bart., P.R.A. 45 x 72.

(This picture is to be engraved and published by Messrs. Arthur Tooth and Sons, 5, Haymarket.)



50 X 88.

No. 310. "*Fading into night.*" CHARLES STUART.

21 X 27.

No. 313. "*At the shrine of Venus.*" L. ALMA-TADEMA, R.A.

(A photograph of this picture is published by the Berlin Photographic Co.,
43, New Bond Street, W.)



37 X 48.

No. 317. "Hush! let him sleep," THOMAS FAED, R.A.



36 x 60.

No. 315. "*Jephthah.*"—*Judges xi. 34.* JESSIE MACGREGOR.



43 x 24.

No. 318. "*The habit doesn't make the monk.*" G. F. WATTS, R.A.

GALLERY IV.



63 X 38.

No. 326. "Godiva." G. A. STOREY, A.



36 X 50.

No. 358. "Go, thou must play alone, my boy, thy sister is in Heaven."
MARIANNE STOKES.



No. 343. "The Spanish Armada: Sir Francis Drake summoning Don Pedro de Valdez to surrender."
VICAT COLE, R.A.
6 ft. 9 in. X 9 ft. 11 in.



4 1/2 X 6 1/2

No. 363. "Pale Cynthus." BRITON RIVIERE, R.A.

"That orb'd maiden, with white fire laden,

Whom mortals call the moon."—Shelley.



No. 372. "*Sisters.*" LUKE FILDES, R.A.

73 X 55.



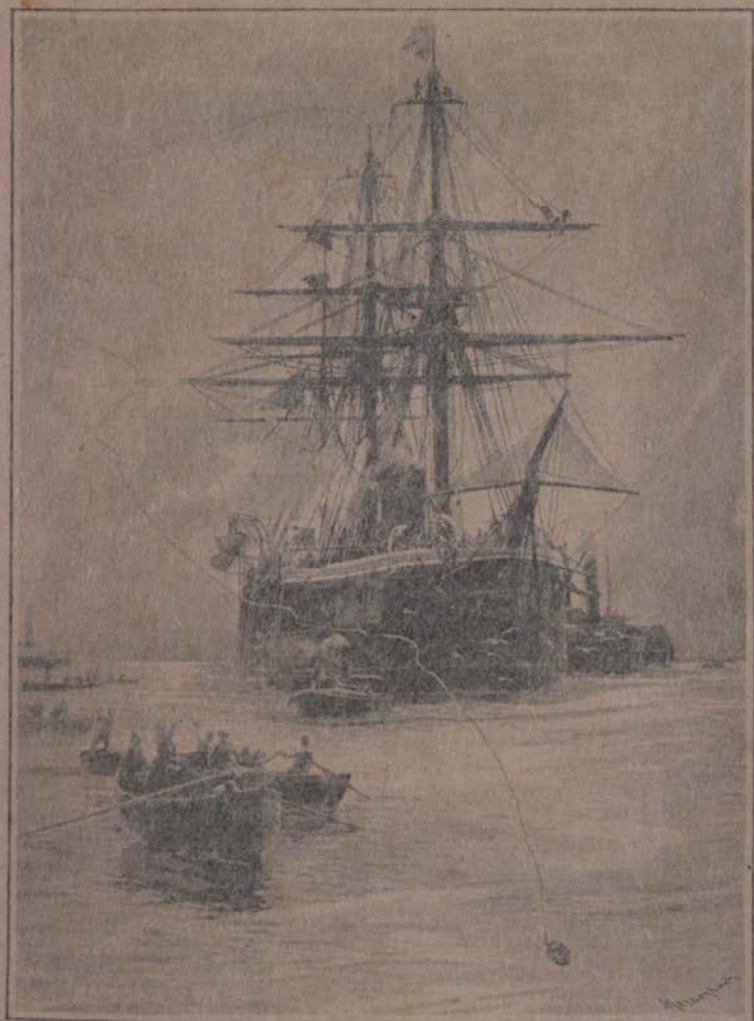
No. 387. "*Confidences.*" A. CHEVALLIER TAYLER.

26 X 37.



No. 403. "*Aoidé.*" CHARLES W. MITCHELL.

62 X 38.



40 X 30.

No. 394. "The homeward bound pennant" W. L. WYLLIE, A.

(An etching of this picture will be published by Mr. Dunthorne of Vigo Street.)



49 x 36.

No. 402. "*Spirit voices.*" JAMES SANT, R.A.
"Borne on the swelling notes our souls aspire."



42 X 34.

No. 417. "The Lion, the Lizard, and the Slugs." JOHN BRETT, A.

GALLERY V.



72 X 52.

No. 453. "*Gisti the outlaw.*" WILLIAM J. LAIDLAY.

5 ft. 3 X 8 ft. 6.

No. 458. "*Incident in the charge of the Light Brigade, Balaclava, 25th October, 1854.*" JOHN CHARLTON.



No. 456. "Fame." E. BLAIR LEIGHTON.

72 x 47.

(The copyright of this picture is the property of Messrs. Thomas Agnew & Sons.)



No. 457. "Constantinople and the Golden Horn, from Eyoub." JOHN MACWHIRTER, A. 5 ft. x 8 ft.



No. 465. "A salmon river: the Beaulieu, Inverness-shire." GEORGE H. BOUGHTON, A.
47 X 83.



50 X 40.

No. 488. "The day that comes betwixt a Saturday and Monday." YEEND KING.



52 X 72.

No. 503. "Jairus' daughter." EDWIN LONG, R.A.

(This sketch is intended to indicate the principal lines of composition only.)



No. 514. "*Festa.*" S. MELTON FISHER.

47 X 59.



No. 516. "*The little bread-winner.*" CLAUDE CALTHROP.

40 X 56.

GALLERY VI.



49 X 67.

No. 535. "*On the banks of Allan Water.*" HERBERT SCHMALZ.

44 X 69.

No. 576. "*A return visit.*" ALFRED W. STRUTT.



No. 558. "*The chapel of the Charterhouse.*" HUBERT HERKOMER, A.
6 ft. 7 in. X 3 ft. 10 in.
"Though he fail, he shall not be utterly cast down."



48 X 36.

No. 588. "The village beauty." JOHN WHITE.



27 X 38.

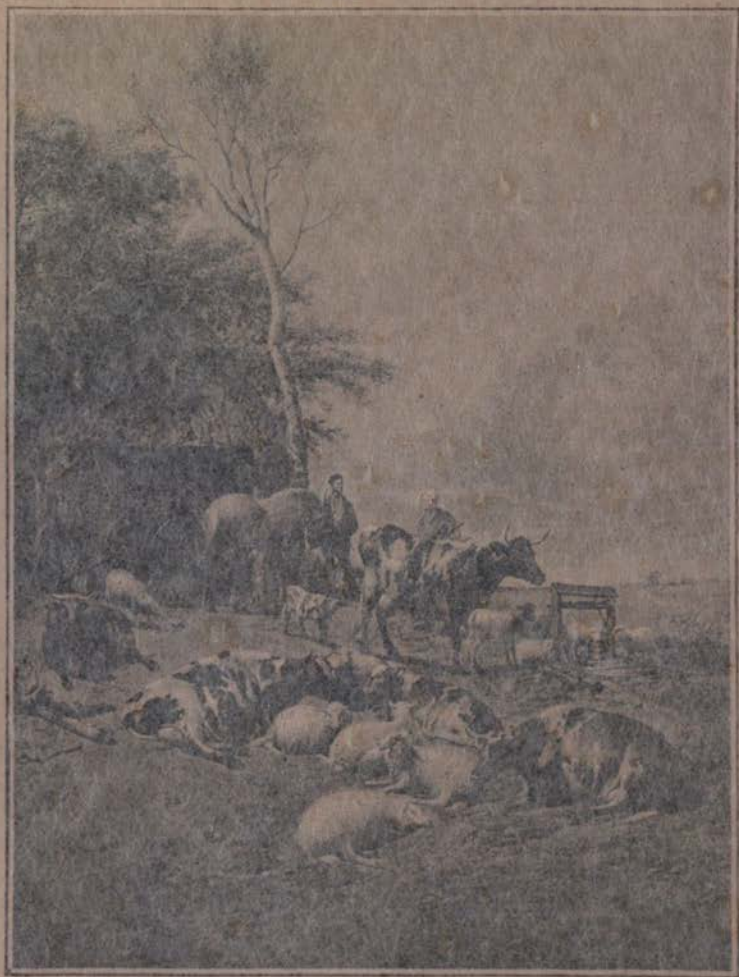
No. 608. "After the day's work is done." WILSON FOSTER.



64 X 48.

No. 602. *"Where wild waves lap, there dwell broad-winged birds, In sweet societies and silvery bands."* PETER GRAHAM, R.A.

(The copyright of this picture is the property of Messrs. Thomas Agnew & Sons.)



78 x 48.

No. 613. "*On a farm in East Kent.*" T. SIDNEY COOPER, R.A.



No. 622. "*In ambush.*" THOMAS G. COOPER. 23 X 20.



No. 629. "*The death of Procris.*" HENRIETTA RAE. 54 X 78.

GALLERY VII.



No. 648. "*Military Honours.*" EYRE CROWE, A.
 "There thy rest shalt thou take."

49 X 73.



No. 651. "*For God and the King: an incident in the great Civil War.*"
 STANLEY BERKELEY.

33 X 56.



48 X 72.

No. 662. "The dawn of an autumn day." B. W. LEADER, A.

(The copyright is the property of Messrs. Thomas Agnew & Sons.)



60 X 78.

No. 655. "*The health of the bride.*" STANHOPE A. FORBES.



48 X 64.

No. 663. "*Condemned.*" W. E. NORTON.



38 X 51.

No. 670. "*Minutes are like hours.*" FRANK BRANGWYN.

72 X 58.

No. 676. "*Adversity.*" FRED HALL.



68 x 53.

No. 682. "In his father's footsteps." S. E. WALLER.

(This picture is to be engraved and published by Messrs. Tooth & Sons,
Haymarket.)

No. 691. "*The Moat Farm*." DAVID MURRAY.

48 X 72.



No. 692. "*By the sea.*" GEORGE WETHERBEE.

44 X 72.



No. 698. "*Saved.*" FRANK BRAMLEY.

59 X 77.

"Oft in a humble home
A golden room is found."



48 X 67.

No. 699. "*Diana.*" ROBERT W. MACBETH, A.

42 X 30.

No. 712. "*Castles in the air.*" DAVID CARR.



54 X 37.

No. 649. "*Master William Burrows.*"
WILLIAM WONTNER.



46 X 30.

No. 667. "*A last look at the old home.*"
LOUISE JOPLING.

GALLERY VIII.



69 X 49.

No. 722. "*A quiet rubber.*" MARGARET H. A. SIMPSON.



31 X 41.

No. 731. "The sister kingdoms: 'United we stand, divided we fall.'" GEORGE W. JOY.



52 X 72.

No. 735. "The pride o' the morn.'" C. E. JOHNSON.



65 x 49.

No. 740. "The carpenter's son."—St. Luke ii. 40. EDWARD E. SIMMONS.



58 x 72.

No. 745. "On Biddeford sands." FRANK BOURDILLON.

"If you stir, Mr. Carey, you have to deal with Richard Grenville!"—"Westward Ho!"



21 ft. x 7 ft.

No. 760. *"Sacred and profane love."* SOLOMON J. SOLOMON.



55 X 45.

No. 764. "*Miss M. M.*" T. BLAKE WIRCMAN.

24 X 36.

No. 773. "*Only a relic dimm'd with tears.*" CHARLES C. SETON.



No. 774. *"A golden afternoon."* MATTHEW R. CORBETT.

24 X 42.



43½ X 32½.

No. 778. *"On the way to the Fontana, Luxor."* WALTER C. HORSLEY.



53 X 64.

No. 780. "*The mischief of the storm.*" C. W. BARTLETT.

36 X 56.

No. 781. "*Homewards.*" WILLIAM B. FORTESCUE.



No. 784

"The day of rest at the old home." FREDK. GOODALL, R.A.

"And one, an English home—grey twilight pour'd

On dewy pastures, dewy trees,

Softer than sleep—all things in order stored,

A haunt of ancient Peace."—*Tennyson's 'Palace of Art.'*

591 X 934

No. 787. "*Greenwich.*" VINCENT P. VGLESIAK.

36 X 58.

No. 802. "*Sheep-washing in Sussex.*" J. AUMONIER.

38 X 66.



61 X 43.

No. 803. "*After Waterloo.*" ROBERT HILLINGFORD.

The English army halting upon what had been in the morning
the French position in the line of La Belle Alliance.

GALLERY IX.



24 X 15.

No. 815. "An offering to Apollo." GEORGE L. BULLEID.



20 X 30.

No. 1030. "Low tide: Veules, Normandy." ALFRED CONQUEST.



No. 1036. "*Strandel.*" THOS. C. S. BENHAM.

28 X 48.



30 X 20.

No. 1063. "*None so deaf as those who won't hear.*" E. BLAIR LEIGHTON.
(The copyright of this picture is the property of Messrs. Thomas Agnew & Sons.)

GALLERY X.



34 X 48.

No. 1081. "Over the nuts and wine," W. DENDY SADLER.

(This picture is to be etched and published by Mr. L. H. Lefevre, King Street, St. James's.)



52 X 54

No. 1085. "Gauls on the Roman Campagna," ARTHUR LEMON.



48 X 72.

No. 1091. "Waiting for the flow." K. MACKENZIE.



56 X 46.

No. 1107. "Wallflowers." EDWARD PATREY.



48 X 25.

No. 1094. "Nature's mirror." GEO. E. HAITE.



9 ft. X 5 ft. 6 in.

No. 1102. "*The return of Persephone to the earth.*" ARTHUR HACKER.

25 X 64.

No. 1110. "*Homewards.*" W. FRANK CALDERON.



No. 1112. "*Mid the wild music of the glen.*" NIELS M. LUND.

50 X 72.



A load of care.

30 X 20.

No. 1114. "*A load of care.*" DOROTHY TENNANT.



20 X 32.

No. 1111. "*Woodcock forward!*" BRYAN HOOK.



50 X 35.

No. 1115. "*Mary, Mary, quite contrary, How does your garden grow!*" JANE M. DEALY.



42 X 72.

No. 1118. "Worse things happen at sea." J. C. DOLLMAN.



30 X 80.

No. 1123. "*Wallerbrook bridge, Dartmoor.*" H. A. OLIVIER.

30 X 60.

No. 1126. "*A Dutch river.*" LESLIE THOMSON.



78 X 60.

No. 1132. "*The encore: 'Home, sweet home.'*" CHEVALLIER TAYLER.



49 X 66.

No. 1160. "*Leith hill,*" FRANK WALTON.
 "Amid the many withered pines."



45 X 67.

No. 1171. "*Strolling players awaiting an audience.*" J. YATES CARRINGTON.



71 X 95.

No. 1177. "*Home: a family group.*" PHIL R. MORRIS, A.

GALLERY XI.



66 X 48.

No. 1188. "*The dedication of Samuel.*" FRANK W. W. TOPHAM.

"Therefore also I have lent him to the Lord; as long as he liveth he shall be lent to the Lord. And he worshipped the Lord there."—1 Sam. i. 28.



30 X 30.

No. 1197. "*The road by the sea.*" CHARLES W. WYLLIE.

52 X 36.

No. 1197. "*Primitive Methodists: St. Ives.*" WILLIAM H. Y. TITCOMB.



No. 1198. "Digging out." J. EMMS.

28 x 36.



No. 1203. "Strangers in a strange land." ALBERT STARLING.

48 x 73.



74 X 10 ft. 2 in.
J. J. NORMAND.

No. 1210. "The death of the firstborn."—Exodus xii. 29.



33 X 55.

No. 1211. "*St. Mac Dara's Day*," ERNEST A. WATERLOW.

The feast of Mac Dara, patron saint of the Connaught fishermen, is held on a barren island off the coast of Galway, containing a chapel and crosses dating from the sixth century.



No. 1213. "*Heva! Heva!*" PERCY R. CRAFT.

49 X 82.

"Through street and court we '*Heva*' hear,
And man the boats, for fish are near;
It nerves our arm and speeds our tread,
For fish to us are meat and bread."



No. 1221. "*A glimpse of future seas.*" HENRY E. DETMOLD.

40 X 32.



44 X 34.

No. 1226. "*Helena and Jack, children of General William C. Parr.*"

ANNA LEA MERRITT.



32 X 44.

No. 1233. "*A friend of mine, grandfather.*" ARTHUR STOCKS.



36 X 60.

No. 1237. "A Thames barge off Battersea." CLARA MONTALBA.



40 X 60.

No. 1238. "O yes! O yes!" BLANDFORD FLETCHER.



48 X 64.

No. 1243. *"With the regiment."* R. GEMMELL HUTCHISON.

50 X 60.

No. 1249. *"Contraband."* R. HEDLEY.



48 X 60.

No. 1254. "*The Prodigal Son.*" HARRINGTON MANN.

72 X 36.

No. 1263. "*Morianur pro rege nostro Maria Theres.*" LASLETT J. POTT.

SCULPTURE.



No. 2032. "*Lieut. Waghorn (the pioneer of the overland route).*"

HENRY H. ARMSTEAD, R.A.

Model of the statue at Chatham.



No. 2188. "*The Genius of Poetry.*" THOMAS BROCK, A.



No. 2088. "*Gordon teaching ragged boys at Gravesend.*" HAMO THORNYCROFT, R.A.
Bronze panel from memorial to be erected in Melbourne, Australia.



No. 2190.

"Margaret Wilson."

CHARLES B. BIRCH, A.



No. 2195.

"The singer;" statuette, bronze.

E. ONSLOW FORD, A.



No. 2074. *"Death of Gordon at Khartoum."* HAMO THORNYCROFT, R.A.
Bronze panel from memorial to be erected in Melbourne, Australia.



No. 2036. "*Motherless*"—group. GEORGE A. LAWSON.



No. 2192. "*Hounds in leash*." HARRY BATES.



No. 2187. "*The Arcadian shepherd.*" W. B. RICHMOND, A.



No. 2133. "*Haterloo*;" statuette. ADRIAN JONES.



No. 2112. "*Lilith*;"
ALBERT TOFT.



No. 2171. "*L'éveille*;"
SAMUEL FAY.



No. 2169. "*Byblis*;" statuette, bronze. GUSTAV NATORP.

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